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## DANIEL STEWART,

## Sole Agent for the United States.

(THE OLD GIBRALTAR DRUG HOUSE,) INDIANAPOLIS, IND.

### ACTORS AND THEIR PLAYS

A Drama with Indiana Scenes and Incidents That Has Been Successful.

It, at English's, with Good Attractions at the Park, Will Fill in the Theatricals of the Week—Stage Gossip.

This week the first production in this State of a distinctly Indiana play, "Blue Jeans," Joseph Arthur's comedy-drama, will occur at English's Opera-house, instead of the Grand, the larger stage of the former house affording better facilities for elaborate scenic effects. The scene of "Blue Jeans" is laid in Rising Sun, and the large audiences the play has attracted in the East would indicate that it is a work of merit. This will be the only presentation of the play in Indianapolis this year. It is out of New York at this time through force of circumstances alone, the theater at which its long run was inaugurated, being under prior contract with other attractions. The "Blue Jeans" was interrupted in the midst of its great success. It will be given again in New York early in the coming season, with time wide open before it, to run as long as it has life to last, which will doubtless be two or three years. The same cast down to the last supernumerary, nearly fifty people in all, and the identical scenery and effects employed in New York have been kept together, and the Indianapolis public will witness the Eastern performance unchanged. "Blue Jeans" is a drama that appeals equally to all classes, and during its long New York run was as much the pet of Murray Hill and upper Fifth avenue as it was the favorite of the masses. The approval of the New York, Boston, Philadelphia and Pittsburgh press has been generously given, and the endorsement of the public has been demonstrated in the first city alone by an attendance of 100,000 people. The play is a comedy, never witnessed a public entertainment, except a circus, in the same length of time. "Blue Jeans" is a Hoosier play by a Hoosier author, who lived for many years among the characters he portrays. The play is said to be full of the element which appeals so strongly to the heart—stage realism. It tells of a young man, who was lured by the pretty face of a wicked woman into secretly marrying her. When his passion cooled, he found that she had a husband already living. Later on he falls in love with an honest-hearted and quick-witted girl, and very foolishly does not tell her of his former escapade. Then the trouble begins. The wicked woman has lured another loon into her toils and the thrilling scene in a saw-mill ensues. The action is supposed to take place on the banks of the Ohio, and gives an opportunity for some very charming scenery. Comedy runs all through it. Everything is real—smoke out of the chimney, real doves on the barn-roof, real rain, real cows and a real country band. The singing of a male quartet and the dancing, it is said, always come in for warm applause. The cast includes William Havercourt, George D. Chaplin, George Fawcett, J. J. Wallace, Jacques Kruger, W. J. Wheeler, Ben Deane, Jennie Yeaman, Judith Herold, Alice Leigh, Marion Strickland and Laura Bart. The Columbia Quartet will form the musical portion of the entertainment, assisted by a male chorus and several young lady vocalists. The advance sale promises a week of success.

It will be a welcome announcement to patrons of the Park Theater that the attraction there the first part of this week will be the always welcome Sparks company in Charles H. Hoyt's first, and in many respects, his most amusing farce-comedy, "A Bunch of Keys." No other play of the current stage has such a well-established popularity with theater-goers as this, and there is reason to believe that during this engagement there will be a continuation of the large and well-pleased

audiences that have always greeted it in this city, when Grimesy, my boy, Susanna, Teddy and the rest of the fun-makers have come to the "front." All the music and specialties, and there is a large amount of both, in the piece are new this year, and are credited with being brighter and more original than heretofore. The cast of characters is in very capable hands. Clever Ada Bothner plays Teddy, Louis Wesley is the Grimesy and W. C. Crobie the hotel-keeper. Other people are Grace Vaughn, Bertie Conway, Adele Reno, Blanche Nichols, W. H. Murray, Gus P. Thomas and William Smith. There is very much fun and entertainment in "A Bunch of Keys," as the patrons of the Park will doubtless find out.

An attraction that played at English's Opera-house earlier in the season will play at the Park next Thursday and during the rest of the week, with the same scenery and practically the same cast. That is the clever comedian, Bobby Gaylor, who, for a long time was one of the most popular of variety performers in "The Irish Arab." Gaylor is a peculiar comedian, and this is a peculiar play. In it he plays a heroic Irish role, the counterpart of which is not known to the stage. His part is that of a son of the Emerald Isle, who, by force of circumstances, is thrown friendless on the shores of Africa, where he is picked up by the Arabs, and becomes one of them. He teaches them the art of warfare and becomes a great man among them and makes them a great nation, for which he is appointed Grand Vizier, and the complications arising cause much fun. Mr. Gaylor has made a great hit in this piece, and he has a good company, among whom are W. C. Crobie, Frank Thompson, Paul Beach, Eleanor Barry, Alice McFarlane, Annie Locke, Lillie Kline and others. There is any amount of music and specialties in "The Irish Arab."

Kept Out of the Players' Club. Special to the Indianapolis Journal. New York, April 25.—Booth has stirred up a great ado among the actors this week by refusing to let Nat C. Goodwin and Maurice Barrymore become members of the Players' Club. It is true that both of these actors escaped actual black-balling through the hasty withdrawal of their names from candidacy, but the exclusion was none the less positive, and beyond question, it was by the personal wish of the great American tragedian. Booth still owns the handsome club-house. He gives the use of it to the players, but not the proprietorship, and his word is law in the management of the association. The feeling against him on what we call the Rialto is intense, and he is berated roundly as an snob and recreant; but there are two sides to the matter. Booth organized the Players' Club as a resort for men in deep sympathy with the art and literature of the stage. A rare library has been started, numerous relics of the drama have been collected and the very air of the place is replete with the traditions of the theater. None but scholarly actors, managers and admirers of the stage are welcome there. That was the original plan, and it has been carried out rigidly. "Now," said a member of the directory who will say that Goodwin and Barrymore could be congenial with us here! They are excellent actors, but, to put it plainly, they are too convivial for the Players' Club. A list of the names would surprise you perhaps. It is true enough that Goodwin and Barrymore, while excessively popular personally with our moneyed and jovial town-rovers, would not please at the Players' Club, unless they were permitted to introduce the fun of the Rialto.

Gossip of the Stage. Hoyt & Thomas have secured a lease of the Madison-square Theater, New York. Augustus Thomas and Sidney Rosenfeld are to write a play for Nat Goodwin on the same order as "Alabama."

It is announced that Henry Irving will recite the farewell address at the concert in London, May 11, when Mr. Sims Reeves, the popular tenor singer, will make his last appearance on the stage. Mr. Reeves, who is nearly seventy years old, will thereafter devote himself to teaching singing.

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young chap in the land slaps me on the back, calls me Billy, and regards me as a contemporary. But I ain't in getting old, neither old, but just old enough."

There is a small note-book hanging by a string from a large mirror in Lillian Russell's dressing-room in the Casino, upon which great value is laid by the diva. The book contains a record of the number of times Miss Russell has sung the songs in "Poor Jonathan." Her opening number has been rendered 210 times; "Will You Be True Love Be," 235 times, and the waltz song 307 times. Miss Russell intends to send the book to the composer when the opera has finished its run, as a souvenir of her work in the role of Harriet.

Edwin Booth was born on his father's farm in Harford county, Maryland, in November, 1833. Like Irving, Stuart Robinson and John S. Clarke, he in his teens dabbled in amateur theatricals. His debut on the stage was made at the Boston Museum, Sept. 10, 1854, as Trevelin in "Richard III." He first became a star in 1858. In 1864 Booth played Hamlet one hundred consecutive nights at the Winter Garden in New York. He was supposed to be a silent partner in the management of the Winter Garden when it was burned down, March 23, 1867. His theater in New York was opened Feb. 3, 1869, and the destruction of it began May 1, 1888. Booth made his first appearance in England as Shylock, at the Haymarket in London, Sept. 20, 1861, and his second theatrical tour in England was at the same theater as Hamlet, Nov. 6, 1880.

In round numbers there are fifty theaters and 500 music halls in London, figures which become very significant in connection with the proposal made in the London County Council to put both kinds of establishments upon the same footing. Since 1865, when music-hall licenses, permitting smoking and drinking during the performance, were first issued, the number of such places of entertainment has increased much more than ten-fold, whereas the number of theaters has only doubled. Herein is proof enough that in the music halls the stage performances are entirely subordinate in importance to the facilities for "refreshments," and there is small cause for wonder that Henry Irving, and all other reputable managers, should protest vehemently against any scheme which would practically include their houses in the music-hall category.

Theaters in Japan have a novel method of passing checks which are positively non-transferable. When a person wishes to leave the theater before the performance, with the intention of returning, he goes to the door-keeper and holds out his right hand. The door-keeper then, with a rubber stamp on the palm the mark of the establishment.

Dramatic News: Miss Annie Hathaway (Mrs. Boisenherz) once a favorite actress at the Vauxhall and New Bovey theaters is now a quiet old lady living in retirement in Indianapolis, surrounded by her children and grandchildren. Miss Hathaway was once famous as the "French Spy," and was called the best swordswoman in America. She seldom visits a theater now.

The conservative Quarterly Review in its current issue devotes an article to Ibsen's social dramas. George Moore, the novelist, compares the abuse which is showered upon Ibsen and his dramas to the futile opposition offered to Wagner and his music some fifteen years ago at the Vandeville Theater. The London matinee of "Hedda Gabler," Ibsen's latest production, are well attended.

Next season Bill Nye will have the pleasure of writing criticisms of his new play, "The Gad," which Stuart Robinson has arranged to produce in New York at the Union-square Theater. Nye says very gravely that the play shall have the best treatment so far as he is concerned, and his violent prejudices shall not be allowed to interfere in what he may say regarding it.

The late Emma Abbott's wardrobe was sold in Chicago on April 17. It was on "view" Thursday before. The garments sold to private parties were the "Thistle" dress, for \$300, the "Ernani," of black velvet, trimmed with Venetian point-lace and real ermine, \$80, and the "Grey" dress, worn in "The Bohemian Girl," \$80. An option was given on the entire series of costumes made for "Carson."

New York Mirror: The boldest play-pirates hail from Lafayette, Ind. They have taken the name of Hooley & Haverly, with which to deceive managers in the small towns, and they are applying for time next season, with "thirty-five star artists," a brass band and a repertoire of stolen plays, including "Money Mad," "The Great Metropolis," "A Parlor Match," "Fedora," "A Brass Monkey" and "The

AMUSEMENTS. ENGLISH'S And Every Evening this week. Matinees WEDNESDAY AND SATURDAY. TO-MORROW NIGHT

A HOOSIER PLAY BY A HOOSIER AUTHOR.

NOTICE OF TRANSFER—Owing to the large stage-room required for the extensive scenery and effects and the numerous people of the play, ENGLISH'S OPERA-HOUSE, instead of the Grand, will be employed for the great production of

MR. JOSEPH ARTHUR'S FAMOUS COMEDY OF INDIANA LIFE.

"BLUE JEANS."

NEW YORK'S GREATEST SUCCESS.

GUARANTEED to be the same production as witnessed for TWO HUNDRED NIGHTS at the Fourteenth Street Theater, New York, by

MORE THAN 350,000 PEOPLE!

Prices of Seats—All lower floor, \$1; balcony, reserved, 75c; balcony, 50c; gallery, 25c.

G.A.R. OF INDIANAPOLIS.

Take pleasure in announcing TWO GRAND CONCERTS By the renowned UNITED STATES MARINE BAND OF WASHINGTON, D.C., assisted by Miss MARIE DECCA, Prima Donna Soprano, from her Majesty's Opera.

The United States Government has given a limited leave of absence to the Marine Band, for the purpose of exhibiting the high degree of musical excellence it has attained in a few special concerts in the principal cities only. Under their own collective auspices and directions, at

TOMLINSON HALL, TWO SPECIAL CONCERTS. MONDAY, April 27, 1891. Doors open at 7 p. m. the concert to commence on hour later. Matinee—Reserved, \$1. Admissions, balcony, 75c. Admission first floor, 50c. Children admission, Matinee, only 25c. Sale commences 9 a. m. Wednesday, April 22, at D. H. Baldwin's Music Store, where all tickets purchased of G. H. Baldwin, at book and drug stores can be exchanged for reserved-seat coupons.



PARK THEATER TO-MORROW NIGHT. Tuesday and Wednesday, Matinees and Evenings, only.

THE SPARKS COMPANY IN THE GREATEST OF ALL SUCCESSES,

"A BUNCH OF KEYS" BY CHARLES H. HOYT.

NEW SPECIALTIES, NEW DANCES, NEW MEDLEYS, and NEW SONGS, More Fun Than All Other Shows.

Thursday, Friday and Saturday. BOBBY GAYLOR In the Great Comedy Success, THE IRISH ARAB

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I show the finest Sideboard for \$25 to be seen in the West. This is beyond comparison with anything in the market below \$30. Call and see them.

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